

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VICTOR FELDBRILL, *conductor*

David Sussman, *Oboe*
Richard Hornsby, *Clarinet*
Peter Hatch, *Bassoon*
Derek Conrod, *French Horn*

MACMILLAN THEATRE
SATURDAY, JANUARY 26, 1980

8 p.m.

PROGRAM

Sinfonia Concertante in E flat major, K.297b
(Anh. C14.01)

W. A. Mozart

Allegro

Adagio

Andantino con variazioni

Mozart wrote this work while in Paris in 1778 on a musical tour. In Paris at the same time were four musicians from the famous Mannheim orchestra in which some of the finest instrumentalists of Europe played. This work was written for these four musicians and was intended for performance at the Concerts Spirituels, a series directed by Monsieur Jean Le Gros. The piece was never actually performed there, however, receiving its first performance at a later date.

The original instrumentation was for flute, oboe, horn and bassoon. The autograph has disappeared and only an arrangement is left in which the flute and oboe are replaced by oboe and clarinet. But, as Einstein said "...it is clear that the arranger has not permitted himself any alterations seriously affecting the essential nature of the work."

The term concertante is an eighteenth century name for a symphony with parts for one or more solo instruments, after the model of the concerto grosso, where a group of solo instruments is contrasted with the full orchestra. Therefore this work is not a concerto for four winds with orchestral accompaniment, nor is it a symphony with prominent wind parts, but something that lies between the two.

The first movement opens with a broad orchestral tutti which establishes the key of E flat major, and once the themes are stated, the soloists enter with the initial theme. After a dialogue between the oboe and clarinet, the orchestra interrupts and then the soloists enter with the same material, this time going on to the lyrical second theme which is played by the oboe. There follows a short development section, whereupon the opening material returns with new instrumentation. The cadenza for the four soloists approaches nearer to chamber music than to concerto-like brilliance.

The second movement is also in E flat major. After a four measure

U OF T SYMPHONY ORCHESTRA
PERSONNEL FOR JANUARY 26, 1980

Violin I

- * Mark Friedman, Toronto
- Catherine Goldberg, Toronto
- Paul Thompson, Victoria
- Angelo Calcafuoco, Sault Ste. Marie
- Mark Wells, Toronto
- Suzanne Bégin, Ottawa
- Marianne Urke, Toronto
- Janice Bing-Wo, Toronto
- Yung Chul Song, Toronto
- Doug Brierley, Ottawa,
- Kensuke Mizumoto, Connecticut
- Allyson Lyne, Edmonton
- Christian Prevost, Montréal
- Robin Elliott, Kingston
- Martha Campbell, Toronto
- Samuel Ho, Canton, China

- * Concertmaster

Violin II

- ** Marc Destrubé, Victoria
- Pauline Salesse, Chicoutimi
- Norman Hathaway, Toronto
- Veronica Moloney, Kitchener
- Hiroko Kagawa, Toronto
- Toni Stanick, Winnipeg
- Donna Mazur, Toronto
- Rod MacDonald, Toronto
- Luigi Baccin, Toronto
- Carol Jenkins, Toronto
- Arden Bryan, Granton
- Trish Kuschak, Toronto
- Yoko Kagawa, Toronto

Viola

- ** Ida Goldstein, Toronto
- Valerie Kuinka, Toronto
- Kathleen Hogan, St. John's

Cathy Jillings, Regina
Charmain Louis, Toronto
Tracy Poizner, Toronto
Claudio Vena, Toronto
Ronald Hay, Sackville, NB
Mary Carol Nugent, St. John's
Beverley Spotten, Toronto
Catherine Whelan, Weston

Cello

- ** Perry Foster, Lethbridge
- Elizabeth Dolin, Toronto
- Derek Gomez, Vancouver
- Lindsay Rose, Vancouver
- Karen Henderson, Toronto
- Maurizio Baccante, Toronto
- Marianne Pack, Toronto
- Paul Widner, Toronto
- Elaine Thompson, Toronto
- Patricia Pulliam, Atlanta, Ga.
- Janet Kuschak, Toronto
- Jon Ingham, Ancaster

Double Bass

- ** John D. Taylor, Edmonton
- David Longenecker, Toronto
- Cathy Loftin, Toronto
- Brian Quebec, Sudbury
- Paul Rogers, London
- Jim Vivian, St. John's
- Ted Husband, Toronto
- Bruce White, Truro, NS

Flute

Debi Brown, Montreal
Anne Marie Kopp, Ottawa
Scott MacKay, Toronto
Jana Nelson, Athens, Ga.

- ** Principal

Oboe

Catharine Calderone, Kitchener
Tina Levy, Halifax
Janet Page, Kingston
Leslie Young, Edmonton

English Horn

Janet Page,

Eb Clarinet

Carolyn Horne, Windsor

Clarinet

Lori Freedman, Toronto
Greg James, Ennismore, Ont.
Keith Loach, Agincourt

Bassoon

Heather Chesley, St. John
James Jamieson, Brantford
Shannon Feet, Toronto

Contrabassoon

Heather Chesley,

French Horn

Rita Arendz, Middleton, NS
Joanne Bezzubetz, Timmins
Raymond Bisha, Saskatoon
Duncan Brinsmead, Edmonton
Carol Dennison, Ottawa
Diane Fair, Toronto
Benjamin Trowell, Toronto
Lise Vaugeois, Hamilton
Bonnie Worthen, Toronto

Trumpet

Susan Barber, Toronto
Sam Cancellara, Toronto
Norman Garcia, Ottawa
Chris Howells, Toronto

Daniel Warren, Milton

Trombone

Susan Dustan, Bowmanville
Steve Fralick, Orillia

Bass Trombone

Doug Lavell, Vancouver

Tuba

Rick Jatiouk, Toronto

Harp

Gianetta Baril, Edmonton

Percussion

Beverley Johnston, Lachine
John Mele, Toronto
Nick Kompridis, Toronto

Timpani

David Campion, Toronto
Michael Perry, Toronto

Manager and Librarian

Carol Dennison

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Gustav Ciamaga, Dean

orchestral introduction, the soloists enter and maintain their prominence throughout this lyrical movement.

The finale is a series of variations on a popular-sounding theme. Each soloist has a variation to himself as well as interplay with the others in the remaining variations. An orchestral refrain recurs at the end of each variation. After the tenth variation there is an adagio section featuring the oboe, and the piece ends with a lively 6/8 allegro in the style of a hunting song.

INTERMISSION

Symphony No. 1 in D major

Gustav Mahler

Langsam, schleppend; Im Anfang sehr gemächlich
Kräftig bewegt, doch nicht zu schnell
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

Mahler completed his Symphony No. 1 in 1888 and conducted its first performance on November 20, 1889 in Budapest, where he was director of the Royal Opera from 1888-1891. In the original version of the work there were five movements, and it was subtitled "Titan". When the work was published in 1899, there were only four movements and no subtitle; the second movement, "Blumine" had been deleted from the score.

The first Symphony is unified in various ways. Many of the themes of the first Symphony are taken from Lieder eines fahrenden Gesellen (Songs of a Wayfarer), an earlier song cycle by Mahler, and this lends a lyrical atmosphere to the work. There is also a structural element which recurs in each movement - the interval of a fourth. The first melodic interval heard in the symphony is a fourth (a cuckoo call) and is subsequently prominent in various ways.

The Symphony is scored for large orchestra - quadruple winds, eight horns, four trumpets, three trombones and bass tuba and a large complement of strings.

In Mahler's program notes he called the first movement "Spring without End". He added that the slow introduction depicts "the awakening of Nature in the early morning". The first theme of the movement is a quotation of his song "Ging heut' morgen übers Feld" ("On the Morning Field I Trod") from Lieder eines fahrenden Gesellen, which begins with a descending fourth, recalling the cuckoo call of the

introduction. This movement is written in a loose sonata form with exposition of the main themes, an extended development of these themes and an abbreviated recapitulation .

The second movement is a scherzo in the style of the Austrian "Ländler". The form follows the classical scherzo-trio-scherzo pattern.

The slow third movement is divided into four sections. The first, after two measures played by the tympani, introduces a melody which resembles "Frère Jacques" in the minor. It is treated as a round, beginning with a muted string bass solo. The second part presents a new theme played by two oboes with a countertheme in the trumpets. The third section is more extended and contrasts with the second part. The theme, heard in the violins, is lyrical and is based on another song from the Lieder eines fahrenden Gesellen, "Die zwei blauen Augen von meinem Schatz" ("My love's blue eyes"). The fourth section returns to the opening melody. The dynamic range of the movement is limited to ppp-p except for one brief chord.

The fourth movement opens with an explosive chord, in marked contrast to the third movement. Again, as the first movement, this is a loose sonata form. The first theme, introduced in the first movement, is presented in F minor. The development section treats the first theme and then returns to material from the first movement and its magical introduction. In the recapitulation the piece returns to the opening key of D major accomplished through a tremendous orchestral climax; the final section or coda is based on the first theme from the first movement.

Today this work is one of Mahler's most frequently performed concert works, and is popular with audiences and critics alike. When this work was performed in Vienna and Weimar during the 1890's, however, audiences jeered and the critics gave it such epithets as "sterile", "trivial" and "extravagant".

Notes by P. Kashul

Next concert: University of Toronto Wind Symphony, 3 pm, Sunday
January 27, 1980. MacMillan Theatre.

Next U of T Symphony orchestra concert: Saturday, April 12, 1980
MacMillan Theatre